

APR -3 1925 ✓

✓ ©CIL 21319 ✓

✓ THE GOOSE HANGS HIGH ✓

✓ Photoplay in ✓ 6 reels ✓

✓ From the Drama by Lewis Beach ✓ ✓

✓ Screen Play by Walter Woods and Anthony Coldewey ✓ ✓

Author of the photoplay (under section 62)
Famous Players Lasky Corporation ✓ of U.S. ✓

"The Goose Hangs High" Is 6 Reels—6,172 Feet Long.

PARAMOUNT

PRESS

Adolph Zukor
A J. A. Lasky
Production
"THE GOOSE
Hangs High"
From the New
York
Produced
by Lewis Beach
Screen play by
Walter

Adolph Zukor present
J. A. Lasky Production
"THE GOOSE
HANGS HIGH"
Dramatic success by Lewis Beach
at the Bijou Theatre, Inc.
Rhoda and Anthony Coldewey
Present Picture

PURPOSE: To He

Sell the Picture to

"The Goose Hangs High" I Glor of American Family Life Pr

Picturization of Famous Stage Play Is Graphic Representation of Every-Day Folks

Story with Holiday Background Combines
Heart-Throbs, Humor and Homey Thrills—
Typical Paramount Cast Featured

CHALK up another box-office bulls-eye for James Cruze! The producer of "The Covered Wagon" has added another feather in his directorial cap with his film version of Lewis Beach's popular play, "The Goose Hangs High", which had such a long and successful run at the Bijou Theatre in New York.

The action of the story occurs around Christmas time, and the director has interestingly and sympathetically pictured all the familiar scenes and sights associated with the blessed Yuletide—all the hustle and bustle, all the joyous preparations in anticipation of the home-coming of children and the happy prospect of a family reunion.

Here you have a photoplay chock-full of ordinary, every-day people, incidents and happenings. Here is a vivid cross-section of our modern American life realistically transferred to the screen. The sacrifices of parents, the selfishness of children, the romance of young lovers, the tragedy of blasted ambitions, the comedy of wholesome youth—human nature at its best and at its worst—you'll see it all in "The Goose Hangs High".

Naturally, the characterizations in a story of this kind are of prime importance. And here, too, the producer has shown his wisdom by

choosing only those players who fitted exactly the particular needs of the respective roles. Two of "Paramount's Debutantes" appear in this film, Esther Ralston and Constance Bennett. They have been signed up by Paramount because they are among the most promising of the younger actresses; and Cruze, ever seeking for new talent, has started them along the road to fame.

Cast

| | |
|-----------------------|----------------------|
| Lois Ingals..... | Constance Bennett |
| Eunice Ingals..... | Myrtle Stedman |
| Bernard Ingals..... | George Irving |
| Dagmar Carroll..... | Esther Ralston |
| Hugh Ingals..... | William R. Otis, Jr. |
| Bradley Ingals..... | Edward Peil, Jr. |
| Granny..... | Gertrude Claire |
| Elliott Kimberly..... | James A. Marcus |
| Rhoda..... | Anne Schaefer |
| Noel Derby..... | Z. Wall Covington |
| Mazie..... | Cecille Evans |

Synopsis

IT IS Christmas eve, and the home of Mr. and Mrs. Bernard Ingals

THE voice of Young America rings in the comedy-drama of family loyalty. Three ultra-modern children, a selfish disregard of everyone's feelings, a disaster threatens the family. Then Everything is lovely and TH Hence, the curiosity-arousing

clear and true an affection. demonstrating the cept their own, sh

OSE HANGS HIGH cheerful title of th

EVERY family in town should see the Great American Family Picture!

For here is a comedy-drama that is more than wonderful entertainment—it's LIFE!



"The GOOSE HANGS HIGH"

JAMES CRUZE PROD.

From the New York dramatic success by Lewis Beach and Walter

produced by the Dramatic Artists and Anthony Coldewey

Three-column Newspaper Advertisement

SHEET

Adolph Zukor and Jesse L. Lasky present
A JAMES CRUZE Production
"THE GOOSE HANGS HIGH"
A romantic success by Lewis Beach
Produced by the Dramatists Theatre, Inc.
Screen play by Walter Woods and Anthony Coldewey
A Paramount Picture

POSE: To Help Sell the Picture to the Public.

"The Goose Hangs High" A Gloriously Human Film Family Life Produced by James Cruze

g America ring clear and true and strong in this optimistic
family loyalty affection.
ern children, demonstrating their complete modernness in
everyone's feeli cept their own, show their real fineness when
family. Then
vely and TH
sity-arousing

USE HANGS HIGH.
heerful title of the picture.



GOOSE HANGS
HIGH"
A
JAMES CRUZE
PRODUCTION

atic success by Lewis Beach, produced by the Dramatists Theatre, Inc.—Screen play by
Walter Woods and Anthony Coldewey

Three-column paper Advertisement 3A

PUTTING IT OVER RIGHT

"The Goose Hangs High" is The Great American Family Picture, and all your advertising, publicity and exploitation should pound away and emphasize that one fundamentally important point. Make your appeal to the whole family—persuade them to see the picture together. There are innumerable ways of doing this, and the ideas outlined in this column are designed to help you.

Circularize the schools with heralds, get the kids to bring their parents to your theatre. Every child who is interested becomes your press agent in the home circle. You will have a living advertisement at every dinner table in your locality.

Designate one night during the run of the picture as "Family Night". Offer free admission to the largest family in town and make a flat rate of admission for other families, twenty-five or fifty or seventy-five cents, depending upon what your regular admission prices are.

If possible, several days before begin playing the picture, hold a special showing for ministers, judges, etc. Then get their opinions not necessarily about the merits of the picture but of family life conditions to-day and have one of the local newspapers print them as a symposium. Ministers, of course, should be urged to use the picture as the text for a Sunday sermon.

To impress the title of the picture, use teaser ads in the newspaper along this style:

GEORGE: All is forgiven and the goose hangs high. Come home at once.
Mother.
MARY: Don't worry any more. Our troubles are over. The goose hangs high.
Father.

Bachelors and bachelor girls (don't dare call them old maids!) have certain definite ideas regarding marital life, the bringing up of children, etc. You can capitalize this fact by offering prizes to those men and women who send in the best letters on the topic "If I Were Married and Had a Family". The contest should be held under the auspices of one of the newspapers, if possible.

Of course, if you are fortunate enough to play the picture during the Christmas holidays, around which the action of the story centers, you will naturally make use of all the timely exploitation stunts, such as decorating lobby with Christmas tree, special children's matinee, etc.

Tie up with merchants. "The Goose Hangs High" is the Great Family Picture.'s is the Great Family Store. Have the stores put tags on their stuff and cards in the windows, etc: "All our goods are lovely, and 'The Goose Hangs High'."

The type ad on the bottom of this page could be made the first of a series of ads along the same line; merely change the savings from day to day.

If you can get permission from the proper authorities, put up a pole which should be greased thoroughly to make it very slippery. On the top, under a banner or a large card mentioning the picture, playdate and theatre, place a cage or crate containing either a live goose or a butchered one. The idea is that whoever is successful in climbing the pole gets the goose.

Picture Pointers

"The Goose Hangs High"—The Great American Family Picture.

The story of a father who lost his money but found his children's hearts.

Answers the question Young America is asking: Are parents our best friends or just our severest critics?

Every-Day Folks

Story with Holiday Background Combines Heart-Throbs, Humor and Homey Thrills—Typical Paramount Cast Featured

CHALK up another box-office bulls-eye for James Cruze! The producer of "The Covered Wagon" has added another feather in his directorial cap with his film version of Lewis Beach's popular play, "The Goose Hangs High", which had such a long and successful run at the Bijou Theatre in New York.

The action of the story occurs around Christmas time, and the director has interestingly and sympathetically pictured all the familiar scenes and sights associated with the blessed Yuletide—all the hustle and bustle, all the joyous preparations in anticipation of the home-coming of children and the happy prospect of a family reunion.

Here you have a photoplay chock-full of ordinary, every-day people, incidents and happenings. Here is a vivid cross-section of our modern American life realistically transferred to the screen. The sacrifices of parents, the selfishness of children, the romance of young lovers, the tragedy of blasted ambitions, the comedy of wholesome youth—human nature at its best and at its worst—you'll see it all in "The Goose Hangs High".

Naturally, the characterizations in a story of this kind are of prime importance. And here, too, the producer has shown his wisdom by picking only those players who fitted exactly the particular needs of the respective roles. Two of "Paramount's Debutantes" appear in this film, Esther Ralston and Constance Bennett. They have been signed up by Paramount because they are among the most promising of the younger actresses; and Cruze, ever seeking for new talent, has started them along the road to fame.

Cast

| | |
|-----------------------|----------------------|
| Lois Ingals..... | Constance Bennett |
| Eunice Ingals..... | Myrtle Stedman |
| Bernard Ingals..... | George Irving |
| Dagmar Carroll..... | Esther Ralston |
| Hugh Ingals..... | William R. Otis, Jr. |
| Bradley Ingals..... | Edward Peil, Jr. |
| Granny..... | Gertrude Claire |
| Elliott Kimberly..... | James A. Marcus |
| Rhoda..... | Anne Schaefer |
| Noel Derby..... | Z. Wall Covington |
| Mazie..... | Cecille Evans |

Synopsis

IT IS Christmas eve, and the home of Mr. and Mrs. Bernard Ingals has taken on a holiday appearance in anticipation of the home-coming of the three children and the happy prospect of a family reunion.

All their married life Ingals and his wife, Eunice, have sacrificed and denied themselves for their children, with the result that Hugh, Lois and Bradley have grown up, pleasure-loving, extravagant and self-centered. Although his salary as city assessor is not very large, the father, nevertheless, is making a heroic effort to give the younger children the advantages of a college education.

Unmindful of their father's struggle to keep up with their expenditures, the children tumultuously arrive, babbling about their plans for the future. The parents' joy is somewhat dampened when they learn that Hugh, the eldest son, has made arrangements to get married without taking them into his confidence. Ingals is also shocked to discover that the fifty dollars Lois and Bradley wired him for and which he had to borrow was spent in buying an old battered flivver.

Despite the fact that it is Christmas eve, the children, with characteristic thoughtlessness, run off just before dinner; the younger ones to a dinner-dance; the eldest to visit his fiancée. On the heels of their unexpected departure, the father is visited by Kimberly, a new councilman. The latter threatens the city assessor with the loss of his job because Ingals is trying to rid himself of an incompetent stenographer who is a favorite with the politician.

Infuriated by Kimberly's antagonism, Ingals orders him from the house and writes an impetuous letter of resignation to the city council. The letter is mailed before it dawns on him what the loss of his job will mean to the family.

It is then Granny, Eunice's strong-minded mother, takes matters into her own hands by summarily summoning the children home and outlining the whole situation to them. For the first time, Hugh, Lois and Bradley are made to realize their selfishness. Their eyes opened, they decide to help their parents with all the energy and devotion they have hitherto expended in their own amusement and gratification.

They hold to their new resolution even when Ingals is advised that the city council has refused to accept his resignation. But as it turns out, the father does not go back to his old job, for Granny buys him a half-interest in a greenhouse he has long wanted.

In the end, with each one willing and anxious to help share the family burden, they realize that "everything is lovely and the goose hangs high."

Hence, the curiosity-arousing

EVERY family in town should see the Great American Family Picture!

For here is a comedy-drama that is more than wonderful entertainment—it's LIFE!



From the New York dramatic success by Lewis Beach and Walter Woods

Three-column Newspaper Advertisement

Film Facts of "The Goose Hangs High"

Featured

Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving, Edward Peil, Jr.

Producer

James Cruze, the directorial genius who has to his credit such screen successes as "The Covered Wagon", "Merton of the Movies", "The Ladies" and "The Enemy Sex."

Author

Lewis Beach, whose play of the same name, from which the picture was adapted, was one of the outstanding stage hits at the Bijou Theatre in New York.

Scenarists

Walter Woods and Anthony Coldeway, who were responsible for the successful film adaptations of several of Cruze's past productions.

Support

William R. Otis, Jr., Gertrude Claire, James A. Marcus, Anne Schaefer, Z. Wall Covington, Cecille Evans.

Cameraman

Karl Brown, who photographed "The Covered Wagon" and the subsequent Cruze photoplays.

Type of Story

A tender, infinitely human story of a family of to-day. The thoughtlessness of the children furnishes the heartaches, and the typically American about-face when they realize their selfishness brings the kind of fierce happiness that is intensified by a lump in the throat.

Cruze, with a transplanted to small-town family, has no spectacular realism, just the wistful romance of the laughter and lives of humanity.

The photoplay of the holidays they have is, for a younger son, a justice against him and knocks plains to the family politician had. There is the neighbor's daughter all its sweetness, There is the supper on Christmas the father and empty places between family around the of midnight and shouts of joy and But the outstanding—the one factor run of pictures—



ADOLPH ZUKOR
JESSE L. LASKY
PRESENT



ture, and in your advertising, publicity and exploitation should pound away and emphasize that one fundamentally important point. Make your appeal to the whole family—persuade them to see the picture together. There are innumerable ways of doing this, and the ideas outlined in this column are designed to help you.

Circularize the schools with heralds, get the kids to bring their parents to your theatre. Every child who is interested becomes your press agent in the home circle. You will have a living advertisement at every dinner table in your locality.

Designate one night during the run of the picture as "Family Night". Offer free admission to the largest family in town and make a flat rate of admission for other families, twenty-five or fifty or seventy-five cents, depending upon what your regular admission prices are.

If possible, several days before begin playing the picture.

of children, etc. You can capitalize this fact by offering prizes to those men and women who send in the best letters on the topic "If I Were Married and Had a Family". The contest should be held under the auspices of one of the newspapers, if possible.

Of course, if you are fortunate enough to play the picture during the Christmas holidays, around which the action of the story centers, you will naturally make use of all the timely exploitation stunts, such as decorating lobby with Christmas tree, special children's matinee, etc.

Tie up with merchants. "The Goose Hangs High" is the Great Family Picture. 's is the Great Family Store. Have the stores put tags on their stuff and cards in the windows, etc: "All our goods are lovely, and 'The Goose Hangs High'."

The type ad on the bottom of this page could be made the first of a series of ads along the same line; merely change the sayings from day

hold a special showing for ministers, judges, etc. Then get their opinions not necessarily about the merits of the picture but of family life conditions to-day and have one of the local newspapers print them as a symposium. Ministers, of course, should be urged to use the picture as the text for a Sunday sermon.

To impress the title of the picture, use teaser ads in the newspaper along this style:

to day.

If you can get permission from the proper authorities, put up a pole which should be greased thoroughly to make it very slippery. On the top, under a banner or a large card mentioning the picture, playdate and theatre, place a cage or crate containing either a live goose or a butchered one. The idea is that whoever is successful in climbing the pole gets the goose.

Picture Pointers

"The Goose Hangs High"—The Great American Family Picture.

The story of a father who lost his money but found his children's hearts.

Answers the question Young America is asking: Are parents our best friends or just our severest critics?

Parents vs. children in a modern domestic conflict that has a surprisingly old-fashioned happy ending.

Solves the universal American family problem—and offers a laugh, a tear, a gasp and a thought to carry home.

Father Says: "I just can't get that boy of mine to settle down."

Mother Says: "When I was seventeen, a girl had to be home by nine o'clock."

Johnny Says: "I'll bet Pa was no angel when he was my age."

Mary Says: "Of course, Ma means well, but times have changed."

And they are all right!

You'll learn the truth about modern family life when you see "The Goose Hangs High," now showing at the Rialto Theatre. It's the great American family picture, produced by the man who directed that epic screen play, "The Covered Wagon."

Newspaper Type Ad

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

GOOSE HANGS HIGH

A
JAMES CRUZE
PRODUCTION

produced by the Dramatists Theatre, Inc.—Screen play by
and Anthony Coldewey

Ne paper Advertisement 3A

"The Goose Hangs High"

Appeal

Cruze, with rare understanding and skill, has transplanted to the screen an average American small-town family—real, human, every-day folks, their hopes, loves, fears and ambitions. There are no spectacular sets, no stagey thrills, no forced realism, just the simple drama, the poignant pathos, the wistful romance—all the joy and sorrow, all the laughter and tears that make up the ordinary lives of humanity's masses.

Highlights

The photoplay will make film fans remember the holidays they spent "at home".

There is, for instance, the scene in which the younger son, a mere stripling, lets his sense of injustice against the domineering councilman flare into fire. Meeting the man on the street, he strikes him and knocks him down—and then naively explains to the family that he suddenly remembered the politician had once kicked his dog.

There is the romance of the elder son and the neighbor's daughter, which Cruze has pictured in all its sweetness, sincerity and high idealism.

There is the exciting moment of the midnight supper on Christmas eve. A few hours before only the father and mother had sat down to eat, with empty places between them. Now, with the entire family around the table, the clock strikes the hour of midnight and Christmas is ushered in with shouts of joy and hearts full of happiness.

But the outstanding feature of the production—the one factor that sets it apart from the usual run of pictures—is its true-to-lifeness.

man
Jr.
has to
Covered
To the
same name,
was one of
theatre in
James
Wington,
over
ay hit
family
lege-age
air. typi
their
that

Paramount doesn't stop with just turning
but offers you a high grade advertisement



ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

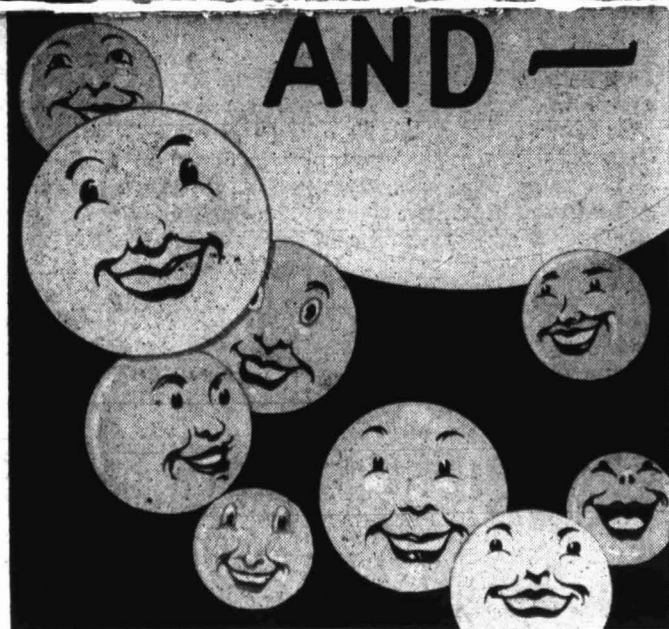
"The GOOSE HANGS HIGH"

A
JAMES CRUZE
PRODUCTION

HERE is the Classic
of the American
Home.
A true and ennobling
picture of American
family life, love and
loyalty.
Remember — it's a
Cruze production!
A Paramount Picture

Four-column Newspaper Advertisement 4A

EVERYTHING
IS LOVELY



Herald

Something different in
a Herald—and something

The cut on the left
shows the cover. But see
this in the colored orig-
inal!

Four great pages, with
plenty of space on back
page for theatre name, etc.

\$3.00 per 1,000.

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

THEATRE

| | |
|----|----|
| 1 | 2 |
| 9 | |
| 13 | |
| 17 | |
| | |
| | 22 |
| 26 | 27 |
| 30 | 31 |
| 35 | |
| 39 | 4 |
| 43 | |

- AL
1. To crush
4. Definite ar
6. Pronoun
9. A cotton w
of Mexico
11. Booty
13. A parent
14. N...
(form)
16. Great B
(abbr.)
17. Masculine
name
18. An...
tion u
hu...
19. Droo...
22. A food f
24. Air (com
form)
27. Printer's mea-

AL

A vole
Sicily
A man
ing c
of Phi
Island
A spira
Near
Anefeh
in the
Avenue
Web-f
bird
Last n
famous
tion
directo
Electro
Force
A soggy
A Jap
coin

ust turning over the print of this attraction,
advertising service to help you put it over



ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

THE GOOSE HANGS HIGH

A
JAMES CRUZE
PRODUCTION

A
Paramount
Picture

AND now the director of
"The Covered Wagon" has pro-
duced America's Great Family
Picture.

A laugh, a tear, a gasp—and
a thought to carry home.

Two-column Supplementary Press Ad 2ASX

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

The Goose Hangs High

A
JAMES CRUZE
Production

A Paramount Picture

Two-column Supplementary Press Ad 2AS



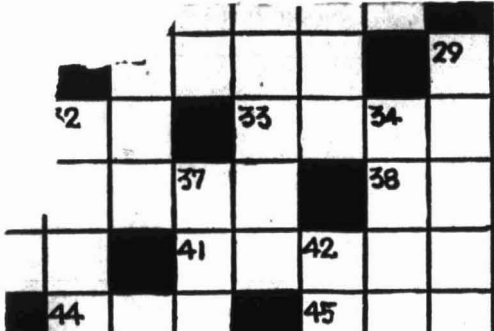
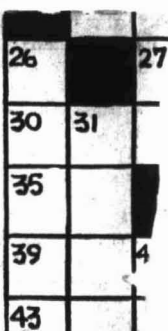
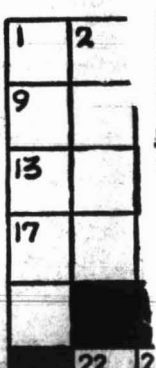
Esther Ralston
in the Paramount Picture
"The Goose Hangs High"

Production Mat 1PA



Myrtle Stedman and George Irving
in "The Goose Hangs High"
A Paramount Picture

Production Mat 1PB



Constance Bennett, Myrtle Stedman and Edward Peil, Jr.,
in James Cruze's "The Goose Hangs High" A Paramount Picture

Two-column Production Mat 2P

- AL

1. To crush

4. Definite ar

6. Pronoun

9. A cotton a
of Mexico

11. Booty

13. A parent

14. Ni.
form)

16. Great B
(abbr.)

17. Masculin
name

18. An es
tion u
hun"

19. Drown

22. A food f

24. Air (com
form)

A volcano in
Sicily

A manufactur-
ing city of
of Philippine
Islands

A spiral form

Near

Anenebantress
in the Odyssey

Avenue(abbr.)

Web-footed
bird

Last name of
famous mo-
tion picture
director

Electromotive
Force (abbr.)

A soggy mass

VERTICAL

1. Masculine
name

2. Pertaining to
wings

3. A parent

4. A weight

5. A point of
compass

6. A preposition

7. Lofty

8. To jostle

10. Artisans

12. A traveler

15. Not (prefix)

20. Toward (suf-
fix)

21. Hole in the
bank of a

23. Domestic fowl

25. Narrow beam
of light

26. A representa-
tion

28. Organ of hear-
ing

29. A number

31. A particle

32. Prevaricates

34. Demolish

37. Court of Com-
mon Pleas
(abbr.)

40. From

Trailers Build Business!

You can get an excellent Service Trailer
on "The Goose Hangs High." 75 feet of
punch scenes and titles. See Price List,

loyalty.
Remember — it's a
Cruze production!
A Paramount Picture

Four-column Newspaper Advertisement 4A

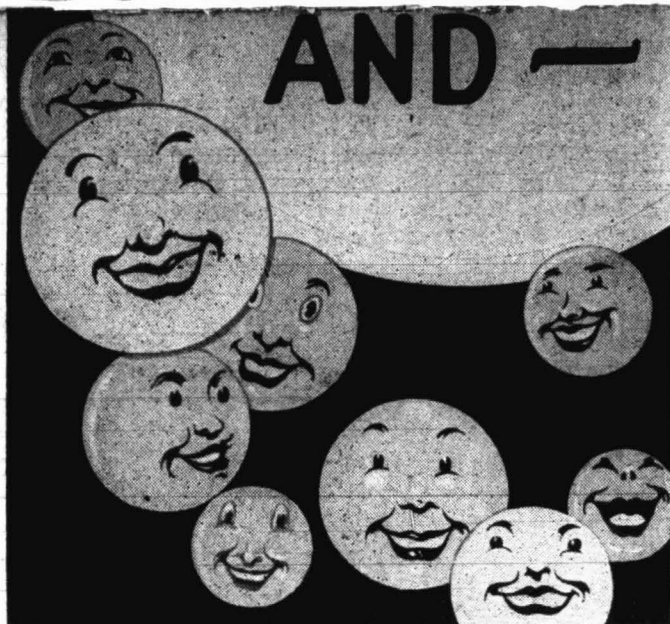
EVERYTHING
IS LOVELY

Herald

Something different in
a Herald—and something

her

AND —



The cut on the left
shows the cover. But see
this in the colored orig-
inal!

Four great pages, with
plenty of space on back
page for theatre name, etc.

\$3.00 per 1,000.

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

"The Goose Hangs High"



A
Paramount
Picture

From the New York dramatic success by Lewis Beach, produced by the Dramatists Theatre, Inc. Screen play by Walter Woods and Anthony Coldewey.

Two-column Press Advertisement 2A

THEATRE



"THE GOOSE
HANGS
HIGH"

A JAMES CRUZE
Production
A Paramount Picture

WHAT'S the mat-
ter with Father?
He's all right! And
mother and the modern
youth? Ditto! Here's
joyous proof!

One-column Press Ad 1A



1. To crush
4. Definite ar
6. Pronoun
9. A cotton w
of Mexico
11. Booty
13. A parent
14. N.
form)
16. Great B
(abbr.)
17. Masculin
name
18. An e
tion u
hur'
19. Drou
22. A food f
24. Air (com
form)
27. Printer's mea-
sure

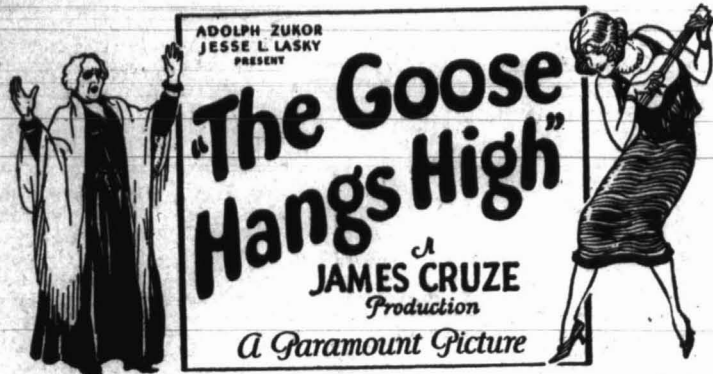
- AL
A volcano in
Sicily
A manufactur-
ing city of
of Philippine
Islands
A spiral form
Near
Anenehantress
in the Odyssey
Avenue (abbr.)
Web-footed
bird
Last name of
famous mo-
tion picture
director
Electromotive
Force (abbr.)
45 soggy mass
Japanese
coin

GOOSE H
Two-col
nn Press
(One-colum
Mats of S

Special

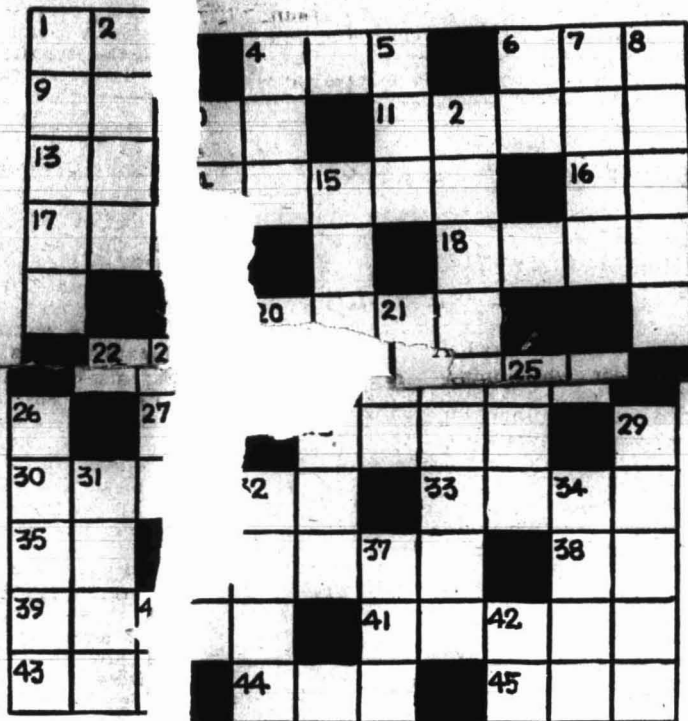


Above is illustrated t
available to exhibitors on
Colored in gold, com
see it a mile of
Substantial made a



Myrtle Stedman and George Irving
in "The Goose Hangs High"
A Paramount Picture
Production Mat 1PB

Two-column Supplementary Press Ad 2AS



Constance Bennett, Myrtle Stedman and Edward Peil, Jr.
in James Cruze's "The Goose Hangs High" A Paramount Picture

Two-column Production Mat 2P

- | | |
|--|---|
| <p>HORIZONTAL</p> <p>1. To crush 4. Definite ar 6. Pronoun 9. A cotton w of Mexico 11. Booty 13. A parent 14. NL form) 16. Great B (abbr.) 17. Masculi name 18. An es tion u hun" 19. Drou 22. A food f 24. Air (com form) 27. Printer's mea sure</p> | <p>VERTICAL</p> <p>1. Masculine name 2. Pertaining to wings 3. A parent 4. A weight 5. A point of compass 6. A preposition 7. Lofty 8. To jostle 10. Artisans 12. A traveler 15. Not (prefix) 20. Toward (suf fix) 21. Hole in the bank of a stream 23. Domestic fowl 25. Narrow beam of light 26. A representa tion 28. Organ of hear ing 29. A number 31. A particle 32. Prevaricates 34. Demolish 37. Court of Com mon Pleas (abbr.) 40. From 42. Pronoun</p> |
|--|---|

GOOSE HANGS HIGH

Two-column Press Advertisement 2AX

(One-column Mats of Solution upon Request)

Trailers Build Business!

You can get an excellent Service Trailer
on "The Goose Hangs High." 75 feet of
punch scenes and titles. See Price List,
poster page, for National Screen Service,
Inc., offices.

Special Banner on This Production



Above is illustrated the special 3' x 10' banner
available to exhibitors on this picture.

Colored in bold, commanding tones. They'll
see it a mile off.
Substantially made and worth many times the

cost in the results they'll bring. You get them
ready to hang, at the cost price of \$2.00 each.

You need this great piece of advertising in
your campaign.

You are sure to say: "Everything is lovely and insure your showing of the picture with the

Children of To-Day Defended in Latest Paramount Picture

"The Goose Hangs High," James Cruze Film, Proves They Possess Finer Qualities of Heart and Mind

A LOT of folks, who believe that our oncoming generations have sadly deteriorated since the days when grandpa was a boy and grandma wore hoop skirts, are due to have their convictions in their pet theory severely shaken when they see James Cruze's latest Paramount production, "The Goose Hangs High".

It is the main film attraction at the Rialto Theatre where it began a three day engagement yesterday.

This picturization of the popular stage play by Lewis Beach is a sweeping vindication of our growing youth—the supposedly gay, careless flappers and the irresponsible collegiate sheiks, whose one aim in life is to have a grand and glorious good time.

The picture proves that at heart they realize what the worth-while things in life are, but very often it takes a sudden shock to bring them to their senses.

The Ingals children, around whom the story centres, are shining examples of the kind of boys and girls to be found in the average American family, not too good, not too bad, just human. Thoughtless and inconsiderate, they pursue the even tenor of their pleasure-loving ways until misfortune threatens the family and they are brought face to face with the stern realities of life.

It is then they prove their real worth and turn to help their parents with all the energy and devotion they formerly expended in their own amusement and gratification.

Cruze lives up to the reputation he established with such film successes as "The Covered Wagon", "Merton of the Movies" and others. In "The Goose Hangs High" he demonstrates a directorial shrewdness that is refreshing. Romance, heart-throbs and humor are blended together in a masterful way.

As for the cast, mention need only be made of the featured players to show that it is of high calibre. Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr. have the principal roles.

From every point of view, "The Goose Hangs High" is a notable contribution to the list of worth-while screen plays.

New Screen Find May Be Future Film Star

Another screen find who looms up as a potential film star has appeared in movieland. He is William Otis, six feet two inches tall and barely twenty—a splendid example of sturdy American manhood.

James Cruze, famous film producer, discovered and signed him for a prominent role in his new Paramount production, "The Goose Hangs High", a screen adaptation of the Lewis Beach stage play of the same name.

It is young Otis' first part of any moment. He is a native of Michigan, and after three years of schooling in the Culver Military Academy and two years in Princeton, finally succumbed to his love for the movies and came to Hollywood to seek fame and fortune.

Now that he has started his career in pictures, he is emphatic in his opinion that the charms of college life can't be compared with the charms of movie life.

Cruze is enthusiastic over his find. "I expect great things from Otis," he said, "He is a very promising young man".

In "The Goose Hangs High", Otis portrays the eldest son of a typical American family. The story revolves about him and his younger brother and sister whose thoughtlessness is a source of pain and sorrow to their parents who are struggling to give

Title of New Film Subject of Debate

Novel Theories Advanced as to Origin of "The Goose Hangs High"

RIGHT out of a clear sky, a red-hot discussion developed at the Paramount studio in Hollywood during the time James Cruze was filming "The Goose Hangs High". It centered about the origin of the term, which is the title of the picture.

The principals in the week-long argument were Cruze, the producer, and George Irving, who shares featured honors in the cast with Constance Bennett, Myrtle Stedman, Esther Ralston and Edward Peil, Jr.

The debate was never satisfactorily decided because both the theories advanced sounded plausible. Said Cruze:

"In the olden days, before the time of cold storage facilities and refrigerating machinery, folks used to have turkey and geese for their holiday dinners, just as they do now. Because meat is more palatable if frozen before cooking, it was the custom of the people to hang the holiday fowls in the trees outside the door for a day or two.

"But in those days, wolves and other carnivorous beasts prowled about more promiscuously than now, so it was necessary to hang the fowls in the higher branches, well out of reach of snapping jaws. The householder, arising in the morning, looked out of the window, saw that the frozen bird still hung in its place and cheerfully reported to his family, 'everything is lovely; the goose hangs high'."

Irving's theory was far more ingenious. This is what he had to say:

"In its original form, the saying wasn't 'the goose hangs high' at all; it was 'the goose honks high'. Flights of wild geese, migrating south in the fall and north in the spring, flew very high on clear, sparkling, winter days. And as they flew their musical 'Honk! Honk!' floated earthward.

"The villagers and the inhabitants of lonely cottages knew this. They also understood that when the day was fraught with snow or storm, the geese flew low, seeking a likely lake on which to alight and weather the storm. Thus, the people, awakening before dawn, lay abed and harkened to the migrating geese. When the 'Honk!' came from far up in the heavens they knew the day was destined to be fair.

"In that way began the saying, 'everything is lovely and the goose honks high'. Later, the original meaning was lost and, for no particular reason except that the words sound somewhat alike, the 'honk' was changed to 'hang' and the saying persists in this perverted form."

Paramount Debutantes Appear in Cruze Film

Those who were present last night at the Rialto Theatre, where "The Goose Hangs High", the cinema version of the Lewis Beach stage play, had its initial showing, were lavish in their praise of James Cruze, celebrated Paramount producer, under whose personal supervision the story was filmed.

Cruze proves himself not only a shrewd and resourceful director but a wise chooser of players. The honest, sincere and refreshingly real acting of every member of the cast is one of the impressive features of the production.

"THE GOOSE HANGS HIGH" IS REAL



Constance Bennett, William Ralston, Jr., Esther Ralston in James Cruze's "The Goose Hangs High" A Paramount Production

Three-color production Mat 3P

"The Goose Hangs High", the new Paramount picture, which opened yesterday at the Rialto Theatre, is further proof that James Cruze's claim to directorial greatness is not based on one or two successful films. The producer of "The Covered Wagon", "Merton of the Movies" and other cinema hits has turned out another photoplay that bids fair to attain screen immortality.

The story is an adaptation of the popular stage success by Lewis Beach and deals in intimate, human style with the common, every-day experiences of an average American family. Three children of Bernard and Eunice Ingals, after demonstrating their

complete regard of their own, when they his money. Cruze's, his values an humor and been better vibrates with.

The suitability name, is, ers portr sincerity a being you

ss in a selfish dis-e's feelings except their real fineness their father has lost

age of human na- ing of comedy genius for mixing have never before rated. The picture and life-like charac-

arently chosen for than established The various play- parts with such ng that for the time they are acting.

Advance Stories

Comedy-Drama of Family Life Coming to Rialto

JAMES CRUZE, noted Paramount producer who jumped into directorial limelight with "The Covered Wagon" and other cinema successes recently completed a new Paramount picture which is being hailed as another screen masterpiece.

"The Goose Hangs High" is his latest of photoplay epics, and local film fans will soon have the opportunity of judging its worth because it is due next Sunday at the Rialto Theatre for a three day run.

The story was adapted by Walter Woods and Anthony Coldewey from the Lewis Beach stage play of the same name which reigned in New York and Chicago for several seasons.

It deals with a small-town American family—the Ingals parents and children. All their married life Ingals and his wife Eunice have sacrificed themselves for their children with the result that Hugh, Lois and Bradley have grown up pleasure-loving, extravagant and self-centered.

The plot takes an unexpected turn when disaster threatens the family. How the children rise to the occasion and prove their real worth is developed in a series of vivid, absorbing situations which lead to a surprising climax.

The hand-picked cast includes such popular players as Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr.

Mc

exe
it
tu

the
ne
Ha
m
at

B...
film c
titles,
to exp
story.
many s
of the

No p
to set
accordi
scenari
most o

"I f
action
every
ly told
cally n

were n
"The
a tend
Americ
and de
ion wi
ents v
origina
New
Lewis
Coni
Stedma

Humor Is Near!

motion picture alt the day when able to make pic-sub-titles. When day is ushered in, suffering picture-tunate victims of

pests who persist sub-titles out loud, id give thanks to

ze has come very l in "The Goose his current Para-tion, now on view

rief forward, the only two sub-titles necessary e action of the are, of course, tles in the course ion.

r effort was made i in that regard, Walter Woods, title-writer for ruz films.

he said, "that the so graphic, and f the plot so clear-ly film, that practi-lanatory sub-titles

"Hangs High" is y of a typical all-town fam-lympathetic fas-ly problem of par-children. In its it was a popular age success by

Bennett, Myrtle other Ralston.

ing is lively and the goose hangs high", if you picture with this valuable publicity material

HANGS HIGH IS REAL FILM TREAT



William Ralston, Esther Ralston and Edward Peil, Jr., in "The Goose Hangs High" A Paramount Picture

Three-color production Mat 3P

new complete regard of their own, when they not his money. Cruze's, ture, his values an humor and been better vibrates w- ters. The cas suitability name, is ers portra sincerity a being you

ss in a selfish dis- e's feelings except their real fineness heir father has lost

lge of human na- ding of comedy unius for mixing have never before rated. The picture and life-like charac-

lly chosen for than established The various play- parts with such ng that for the time they are acting.

Particularly deserving of honorable mention are Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr. who effectively handle the featured roles.

Aside from its undoubted entertainment value, the film is noteworthy because it truthfully mirrors modern American conditions and decisively disproves the assertion made by pessimistic observers that old-fashioned family life is rapidly disappearing. The picture convincingly shows that the ties of loyalty and affection which bind children to parents are as strong and firm to-day as they ever were.

Press Reviews

(Review No. 1)

HAILED as "the great American family picture," "The Goose Hangs High," James Cruze's latest Paramount production, opened last night at the Rialto Theatre and captured a first night audience with its simple story, human characterizations and flawless direction.

In its original form it was a popular stage success by Lewis Beach, but Cruze, with the help of his scenarists, Walter Woods and Anthony Coldewey, has incorporated comedy situations and bits of "business" that were out of the question in the spoken version because of the limitations of the stage.

As it unfolds on the screen, there is an unaffected naturalness about it, an air of homey realism that stamps it as refreshingly different from the usual run of picture plays.

The story concerns itself with an average American family—typical every-day folks—and develops the sort of dramatic, pathetic and comic incidents that people experience in real life.

The plot hinges on the sacrifices of the Ingals parents and the selfishness of their children. This is clearly brought out in the earlier scenes of the film when the children, with characteristic thoughtlessness, desert their parents on Christmas eve to celebrate the holiday with their own friends.

A crisis threatens when the father loses his job and the children face the prospect of having to earn their own money. The women, in which

"The Goose Hangs High" Is Epic Film of Family Life

Paramount Production Directed by "The Covered Wagon" Maker Glorifies American Father

Screen 'Needs New Faces' Says Cruze

Film Producer Practices What He Preaches in Latest Picture

NEW faces!

It's the perpetual cry of motion picture producers and James Cruze, who made "The Covered Wagon" and many other Paramount successes, is blazing the trail.

Beginning with his latest production, "The Goose Hangs High," a cinema version of the well known stage play by Lewis Beach, he has actively launched a campaign to fill his forthcoming pictures with faces new to the screen world.

Constance Bennett and Esther Ralston, two of the famous "Paramount debutantes" just starting on the road to fame; George Irving, sterling actor who has deserted the stage for pictures; and Edward Peil, Jr., a typical American boy—these are four of the five players who share featured honors in the new Cruze film. The fifth is Myrtle Stedman, who has earned for herself the title, "the sweetest mother on the screen."

There is a reason back of Cruze's selection of new players for featured roles in his productions.

"The public," he argues, "must get very tired of seeing the same faces time after time. The same star in the course of a year is probably called upon to play half a dozen roles, each widely different.

"Picture-goers see her to-day as a society girl; to-morrow as a child of the tenements. It must be very difficult to follow her through all these character ramblings. It seems to me the public would be much more interested in seeing new faces now and then."

That is why he is constantly pioneering to discover fresh talent. Ernest Torrence was one of his "finds." "The Covered Wagon" brought fame to Torrence, and there are others in Hollywood who owe their start to this noted Paramount director.

Young America "Comes Through" in New Film

To those of the older generation who view with alarm the terrifying manners and morals of the younger generation, we heartily recommend a visit to the Rialto Theatre where James Cruze's latest Paramount production, "The Goose Hangs High," is now holding forth.

For in this honest portrayal of a typical American family, there is revealed all the innate goodness, generosity and loyalty that is deeply imbedded in our young moderns of to-day.

"The Goose Hangs High" is a picturization of the famous stage success by Lewis Beach. It is a high-hearted domestic comedy-drama which deals in charming and tender fashion with present-day family conditions. Sincerely acted and admirably directed, the picture is something more than a mere cinema entertainment—it is a living, breathing, human document of sacrifice and selfishness, loyalty and affection.

The story it tells, the drama it unfolds, the situations it develops are familiar to every American family. And the point it reaches, the conclusion it establishes, is very reassuring to those who are worried about our youthful flappers and college boys.

FLORENZ ZIEGFELD, now, has nothing on James Cruze, for the noted Paramount director does a little glorifying himself in his latest photoplay, "The Goose Hangs High."

The Follies producer, however, need not lose any sleep over his new competitor as the maker of "The Covered Wagon" and other notable film productions has chosen to glorify, not the American girl, but the American father!

"The Goose Hangs High," which Walter Woods and Anthony Coldewey adapted from the famous stage play by Lewis Beach, reveals Dad as the great unappreciated family hero. Cruze, with infinite skill and understanding, realistically pictures all the disappointments and sacrifices of an average small-town father who struggles and scrapes so that his children may have the benefit of a college education.

The plot hinges on the children's ingratitude, their failure to appreciate what their parent is doing for them, and their unexpected about-face when they realize their selfishness.

Only Cruze, with his amazing insight into human hearts, could take such a simple story and make of it a heart-gripping epic picture of pathos and drama, richly woven with typically American humor and a wistfully sweet romance.

Not only that, but he has managed to imbue the players with his own enthusiasm so that they portray their roles with a sincerity and spontaneity seldom seen on the screen. The uniformly meritorious acting of the leading members of the cast—Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr.—is one of the outstanding features of the picture.

In the final analysis, "The Goose Hangs High" deserves a blue ribbon award not alone for its excellent entertainment, but for its sympathetic treatment of a phase of American life that is, at the present moment, looming large in the public consciousness.

Veteran Stage and Screen Player in Paramount Film

Of the quintet of featured players who portray the leading roles in James Cruze's latest Paramount production, "The Goose Hangs High," particular interest attaches to George Irving, veteran stage and screen actor.

A native of New York where he was educated at the City College, Irving succumbed early in life to the lure of the footlights. He has been in the theatrical business continuously since 1897, although his screen career dates back only to 1913.

His stage repertoire included such sterling successes as "The Little Minister," "The Servant in the House," "Jimmy Valentine" and others. Like so many of his actor-brethren, Irving spent several years in stock where he acquired valuable experience and training.

His first Paramount appearance was in the Zane Grey production, "The Wanderer of the Wasteland," in which he scored a distinct personal triumph in a very difficult role. Paradoxical as it may sound, his early training in motion pictures was obtained through directing, and in this capacity he served most of the large producing organizations.

In "The Goose Hangs High," Irving portrays a typical American father whose efforts to feed, clothe and educate a family on his meagre salary involve considerable sacrifice and self-denial. His role in this photoplay is a particularly congenial one, and Irving does some very effective work.

just human. Thoughtless and inconsiderate, they pursue the even tenor of their pleasure-loving ways until misfortune threatens the family and they are brought face to face with the stern realities of life.

It is then they prove their real worth and turn to help their parents with all the energy and devotion they formerly expended in their own amusement and gratification.

Cruze lives up to the reputation he established with such film successes as "The Covered Wagon", "Merton of the Movies" and others. In "The Goose Hangs High" he demonstrates a directorial shrewdness that is refreshing. Romance, heart-throbs and humor are blended together in a masterful way.

As for the cast, mention need only be made of the featured players to show that it is of high calibre. Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr. have the principal roles.

From every point of view, "The Goose Hangs High" is a notable contribution to the list of worth-while screen-plays.

New Screen Find May Be Future Film Star

Another screen find who looms up as a potential film star has appeared in movieland. He is William Otis, six feet two inches tall and barely twenty—a splendid example of sturdy American manhood.

James Cruze, famous film producer, discovered and signed him for a prominent role in his new Paramount production, "The Goose Hangs High", a screen adaptation of the Lewis Beach stage play of the same name.

It is young Otis' first part of any moment. He is a native of Michigan, and after three years of schooling in the Culver Military Academy and two years in Princeton, finally succumbed to his love for the movies and came to Hollywood to seek fame and fortune.

Now that he has started his career in pictures, he is emphatic in his opinion that the charms of college life can't be compared with the charms of movie life.

Cruze is enthusiastic over his find. "I expect great things from Otis," he said, "He is a very promising young man".

In "The Goose Hangs High", Otis portrays the eldest son of a typical American family. The story revolves about him and his younger brother and sister whose thoughtlessness is a source of pain and sorrow to their parents who are struggling to give them the advantages of a college education.

Characteristic of the youth of today, the children selfishly accept their father's sacrifices and their mother's self-denials without realizing that the family burden is a common one in which they, too, have a share. Only when disaster threatens and they face the prospect of poverty do they rise bravely to the occasion and prove their real worth.

Besides Otis, the cast includes such featured players as Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr. The picture opens at the Rialto Theatre next Sunday for a three days' run.

Screen Player Decides Shakespeare Was Wrong

"What's in a name?", queried Shakespeare rhetorically a few hundred years ago, and answered his own question by pointing out that "a rose by any other name would smell as sweet".

But a certain prominent film actor believes that Shakespeare was wrong, and so, the "Johnny Jones" of stage and screen has become Edward Peil, Jr.

The transformation took place when Edward signed his name to a contract by the terms of which he became one of the featured players in "The Goose Hangs High", the new James Cruze photoplay for Paramount.

As "Johnny Jones", he worked in dramatic productions, was a member of the little Theatre Stock Company of Los Angeles, and played extensively in vaudeville. He was the hero of the Booth Tarkington "Edgar" series for the screen, and starred in

"In the olden days, before the time of cold storage facilities and refrigerating machinery, folks used to have turkey and geese for their holiday dinners, just as they do now. Because meat is more palatable if frozen before cooking, it was the custom of the people to hang the holiday fowls in the trees outside the door for a day or two.

"But in those days, wolves and other carnivorous beasts prowled about more promiscuously than now, so it was necessary to hang the fowls in the higher branches, well out of reach of snapping jaws. The householder, arising in the morning, looked out of the window, saw that the frozen bird still hung in its place and cheerfully reported to his family, 'everything is lovely; the goose hangs high'."

Irving's theory was far more ingenious. This is what he had to say: "In its original form, the saying wasn't 'the goose hangs high' at all; it was 'the goose honks high'. Flights of wild geese, migrating south in the fall and north in the spring, flew very high on clear, sparkling, winter days. And as they flew their musical 'Honk! Honk!' floated earthward.

"The villagers and the inhabitants of lonely cottages knew this. They also understood that when the day

was fraught with snow or storm, the geese flew low, seeking a likely lake on which to alight and weather the storm. Thus, the people, awakening before dawn, lay abed and hearkened to the migrating geese. When the 'Honk!' came from far up in the heavens they knew the day was destined to be fair.

"In that way began the saying, 'everything is lovely and the goose honks high'. Later, the original meaning was lost and, for no particular reason except that the words sound somewhat alike, the 'honk' was changed to 'hang' and the saying persists in this perverted form."

Paramount Debutantes Appear in Cruze Film

Those who were present last night at the Rialto Theatre, where "The Goose Hangs High", the cinema version of the Lewis Beach stage play, had its initial showing, were lavish in their praise of James Cruze, celebrated Paramount producer, under whose personal supervision the story was filmed.

Cruze proves himself not only a shrewd and resourceful director but a wise chooser of players. The honest, sincere and refreshingly real acting of every member of the cast is one of the impressive features of the production.

It is interesting to note the presence in the cast of two of the famous 'Paramount Debutantes'—Constance Bennett and Esther Ralston. They were signed up by Paramount a few months ago because the officials of that organization are convinced they are among the most promising of the younger actresses. And Cruze, ever seeking for new talent, has started them along the road to fame.

Film fans have every reason to expect great things from these girls. Miss Ralston, possessor of a marvelously wistful type of beauty, has been carefully schooled in motion picture technique, and is already an accomplished player. Miss Bennett, daughter of Richard Bennett, famous stage star, has inherited much of her father's talent.

In "The Goose Hangs High" they aptly fit into their respective characterizations and acquit themselves with considerable distinction. This is also true of the other featured players—Myrtle Stedman, George Irving and Edward Peil, Jr. Even in the minor characters there is unmistakable evidence that Director Cruze exercised unusual care and discrimination in assembling his cast.

a number of "Johnny Jones Comedies". Now he has abandoned "Johnny Jones" and assumed his own name.

In "The Goose Hangs High", which Walter Woods and Anthony Coldewey adapted from the Lewis Beach stage play of the same name, Edward has a role that offers him full scope for his inimitable talent. He plays the part of a college boy—the youngest of a typical American family.

The other featured members include Constance Bennett, Myrtle Stedman, Esther Ralston and George Irving.

Three-color Production Mat 3P

"The Goose Hangs High", the new Paramount picture, which opened yesterday at the Rialto Theatre, is further proof that James Cruze's claim to directorial greatness is not based on one or two successful films. The producer of "The Covered Wagon", "Merton of the Movies" and other cinema hits has turned out another photoplay that bids fair to attain screen immortality.

The story is an adaptation of the popular stage success by Lewis Beach and deals in intimate, human style with the common, every-day experiences of an average American family. Three children of Bernard and Eunice Ingals, after demonstrating their

complete mastery of human nature, his values and humor and been better vibrates with the camera's suitability. The various parts with such sincerity and being you

Advance Stories

Comedy-Drama of Family Life Coming to Rialto

JAMES CRUZE, noted Paramount producer who summed up

directorial limelight with "The Covered Wagon" and other cinema successes recently completed a new Paramount picture which is being hailed as another screen masterpiece.

"The Goose Hangs High" is his latest of photoplay epics, and local film fans will soon have the opportunity of judging its worth because it is due next Sunday at the Rialto Theatre for a three day run.

The story was adapted by Walter Woods and Anthony Coldewey from the Lewis Beach stage play of the same name which reigned in New York and Chicago for several seasons.

It deals with a small-town American family—the Ingals parents and children. All their married life Ingals and his wife Eunice have sacrificed themselves for their children with the result that Hugh, Lois and Bradley have grown up pleasure-loving, extravagant and self-centered.

The plot takes an unexpected turn when disaster threatens the family. How the children rise to the occasion and prove their real worth is developed in a series of vivid, absorbing situations which lead to a surprising climax.

The hand-picked cast includes such popular players as Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr.

Holiday Background Adds to Interest of Cruze Film

Christmas with its holly and fir trees, Salvation Army Santa Claus on the corner, turkeys freezing in the windows, crisp snow crinkling under hurrying feet, and the hustle and bustle of last-minute preparations in joyous anticipation of children's home-coming from college for the Yuletide!

It's a wistful, whimsical, human sort of story, is "The Goose Hangs High", and James Cruze, a master of wistfulness, whimsicality and humor, has made it into a Paramount picture.

The action centers around the Ingals household on Christmas eve when the children arrive home for the holidays. The earlier scenes show a family in which the parents are indulgent and the children willful. The father revolts—and as one result, the family faces the prospect of poverty.

It is then Granny, the strong-minded grandmother, takes the initiative and proceeds with a quiet little scheme of her own. How it works out, how the real Yuletide spirit blooms again on the ashes of despair, constitutes the charming climax of the story.

Into this skeleton plot, Cruze has instilled all his genius, all his cleverness at shaping situations, and as a result, the picture has delightful little human quirks in which every spectator will see visions of his own home.

Walter Woods and Anthony Coldewey wrote the screen play from the original stage version by Lewis Beach. The cast was carefully chosen and includes such featured players as Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr.

Manium Is Near!

motion picture all the day when able to make picture-sub-titles. When day is ushered in, suffering picture-tunate victims of

pests who persist sub-titles out loud, and give thanks to

ze has come very in "The Goose his current Paration, now on view

rief forward, the only two sub-titles necessary e action of the are, of course, ties in the course ion.

r effort was made i in that regard, Walter Woods, title-writer for ruz films.

he said, "that the so graphic, and f the plot so clear, film, that practicalanatory sub-titles

Hangs High" is y of a typical all-town family ympathetic fashproblem of parhildren. In its it was a popular age success by

Bennett, Myrtle sther Ralston, and Edward Peil, ing roles in the

Real M other Is Reel Success as Screen M

LE STEDMAN once m lies her title—"the swe on the screen." just completed another s "mother" roles in Cruze production for Pa he Goose Hangs High, n of the highly success of the same name by Le

recent years, she considerable fame as a nd her success in this ter may be directly tra et that she is a very al mother in private lif he Goose Hangs Hi edman, as Eunice Ing al American mother e n American family. Ge reen player of recogn ortrays her husband. ree children, Hugh, ley are respectively pl n Otis, a strapping six to screenland; Const

the talented "E tes"; and Ed on his film spu

n, one of the ie younger actre ently cast as Da nnee of the eldest eds considerable , relations between iren and proves th ys and girls of t wholesome and

ett, William R., Esther Ralston and Edward Peil, Jr.,
Cruze's "The Goose Hangs High" A Paramount Picture

Three-colour production Mat 3P

the new complete mess in a selfish dis-
opened regard of e's feelings except
atre, is their own, their real fineness
Cruze's when they their father has lost
s is not his money
al films. Cruze's age of human na-
Covered ture, his standing of comedy
Movies" values an genius for mixing
ned out humor and have never before
fair to been better rated. The picture
vibrates w and life-like charac-
ters.
of the The casu currently chosen for
an style suitability than established
experien name, is. The various play-
family. ers portra parts with such
d Eunice sincerity ang that for the time
g their being you they are acting.

Particularly deserving of honorable
mention are Constance Bennett,
Myrtle Stedman, Esther Ralston,
George Irving and Edward Peil, Jr.
who effectively handle the featured
roles.
Aside from its undoubted enter-
tainment value, the film is note-
worthy because it truthfully mirrors
modern American conditions and de-
cisively disproves the assertion made
by pessimistic observers that old-
fashioned family life is rapidly dis-
appearing. The picture convincingly
shows that the ties of loyalty and
affection which bind children to par-
ents are as strong and firm to-day as
they ever were.

ries
family
Rialto
...
the
ne
H
m
at
B
film
titles,
to exp
story.
many
of the
No p
to set
accordi
scenari
most
"I fe
he said,
so graphic,
and
the plot so clear-
ly told
film, that practi-
cally n
were n
"The
a tend
Americ
and de
ion wi
ents v
origina
New
Lewis
Const
Stedma
George
Jr. pl
film.

Press Reviews

(Review No. 1)

HAILED as 'the great American
family picture,' "The Goose
Hangs High," James Cruze's latest
Paramount production, opened last
night at the Rialto Theatre and was
tured a first night audience with its
simple story, human characterizations
and flawless direction.

In its original form it was a pop-
ular stage success by Lewis Beach,
but Cruze, with the help of his
scenarists, Walter Woods and An-
thony Coldewey, has incorporated
comedy situations and bits of "busi-
ness" that were out of the question
in the spoken version because of the
limitations of the stage.

As it unfolds on the screen, there
is an unaffected naturalness about it,
an air of homey realism that stamps
it as refreshingly different from the
usual run of picture plays.

The story concerns itself with an
average American family—typical
every-day folks—and develops the
sort of dramatic, pathetic and comic
incidents that people experience in
real life.

The plot hinges on the sacrifices of
the Ingals parents and the selfishness
of their children. This is clearly
brought out in the earlier scenes of
the film when the children, with char-
acteristic thoughtlessness, desert
their parents on Christmas eve to
celebrate the holiday with their own
friends.

A crisis threatens when the father
loses his job and the children face
the prospect of having to earn their
own living. The manner in which
they work out the family salvation
is interestingly and vividly depicted.

The acting of the admirably select-
ed cast is one of the outstanding fea-
tures of this photoplay. All of the
leading players, which include Con-
stance Bennett, Myrtle Stedman,
Esther Ralston, George Irving and
Edward Peil, Jr., give very creditable
performances and the minor charac-
ters are also effectively portrayed.

"The Goose Hangs High" is en-
thusiastically recommended to every
film fan in search of excellent enter-
tainment.

(Review No. 2)

The genius of James Cruze shines
out in every foot of his new Para-
mount film, "The Goose Hangs High,"
which made its local debut yester-
day at the Rivoli Theatre. Once
again, the director of "The Covered
Wagon" reveals his astonishing fac-
ulty for probing beneath the surface
of human lives and bringing out the
drama and heart-aches.

Along with its many admirable
qualities of gripping plot, competent
cast and shrewd direction, the pic-
ture has the added advantage of be-
ing free from the usual improbabil-
ities that are injected into so many
film plays. It is a study in sim-
plicity and naturalness; it breathes
a spirit of realism and humanity.

The story of "The Goose Hangs
High" is the story of what is hap-
pening to-day in millions of homes,
where parents and children look at
family life from different points of
view. The Ingals parents, in the
photoplay, struggle to give their chil-
dren all the educational advantages
and luxuries that other boys and
girls enjoy, only to come to the bit-
ter realization that their sacrifices
have been in vain.

The rest of the plot concerns itself
with proving that the children are

his forthcoming pictures with faces
new to the screen world.
Constance Bennett and Esther
Ralston, two of the famous "Para-
mount debutantes" just starting on
the road to fame; George Irving,
sterling actor who has deserted the
stage for pictures; and Edward Peil,
Jr., a typical American boy—these
are four of the five players who share
featured honors in the new Cruze
film. The fifth is Myrtle Stedman,
who has earned for herself the title,
"the sweetest mother on the screen."
There is a reason back of Cruze's
selection of new players for featured
roles in his productions.
"The public," he argues, "must get
very tired of seeing the same faces
time after time. The same star in
the course of a year is probably call-
ed upon to play half a dozen roles,
each widely different.
"Picture-goers see her to-day as a
society girl; to-morrow as a child of
the tenements. It must be very dif-
ficult to follow her through all these
character ramblings. It seems to me
the public would be much more in-
terested in seeing new faces now and
then."

That is why he is constantly pion-
eering to discover fresh talent. Ern-
est Torrence was one of his "finds."
"The Covered Wagon" brought fame
to Torrence, and there are others in
Hollywood who owe their start to this
noted Paramount director.

Young America "Comes Through" in New Film

To those of the older generation
who view with alarm the terrifying
manners and morals of the younger
generation, we heartily recommend a
visit to the Rialto Theatre where
James Cruze's latest Paramount pro-
duction, "The Goose Hangs High," is
now holding forth.

For in this honest portrayal of a
typical American family, there is re-
vealed all the innate goodness, gen-
erosity and loyalty that is deeply im-
bedded in our young moderns of to-
day.

"The Goose Hangs High" is a pic-
turization of the famous stage suc-
cess by Lewis Beach. It is a high-
hearted domestic comedy-drama
which deals in charming and tender
fashion with present-day family con-
ditions. Sincerely acted and admir-
ably directed, the picture is some-
thing more than a mere cinema en-
tertainment—it is a living, breathing,
human document of sacrifice and sel-
fishness, loyalty and affection.

The story it tells, the drama it
unfolds, the situations it develops are
familiar to every American family.
And the point it reaches, the con-
clusion it establishes, is very reas-
suring to those who are worried
about our youthful flappers and col-
lege boys.

The Ingals children, around whom
the plot centers, are typical examples
of our oncoming generations, and
they prove conclusively that they can
be depended upon in a crisis. When
their father loses his job they "come
through," each with his complete sac-
rifice, each putting aside for the good
of all the thing nearest his heart.

Cruze has done it again! This is
the outstanding thought when the
film comes to a happy close. Throug-
out, the picture is loaded with all
the characteristic Cruze touches that
have made this director one of the
best known names in the industry.

The loving care with which the
production has been handled is evi-
denced in the cast that has been as-
sembled, every member of which
was chosen with an eye to his or her
suitability for the particular role.
The result is perfect character de-
lineations that are true to the spirit
of the story. The leading players in
particular—Constance Bennett, Myr-
tle Stedman, Esther Ralston, George
Irving and Edward Peil, Jr.—give
marvelously real performances.

"The Goose Hangs High" is a must
picture. You simply must see it!

not as bad as they appear to be. In
the end they show themselves ready
to share the family burden and the
picture closes with the family re-
united on a firm foundation of loy-
alty and affection.

Under Cruze's expert supervision,
the players portray their roles with
an enthusiasm and vividness that is
truly astonishing. Those who give
uncommonly fine performances in-
clude Constance Bennett, Myrtle
Stedman, Esther Ralston, George Ir-
ving and Edward Peil, Jr.

Credit for the adaptation goes to
Walter Woods and Anthony Colde-
wey who wrote the scenario which
is based on the popular stage play
of the same name by Lewis Beach.

ingratitude, their failure to appre-
ciate what their parent is doing for
them, and their unexpected about-
face when they realize their selfish-
ness.
Only Cruze, with his amazing in-
sight into human hearts, could take
such a simple story and make of it
a heart-gripping epic picture of
pathos and drama, richly woven with
typically American humor and a wist-
fully sweet romance.
Not only that, but he has man-
aged to imbue the players with his
own enthusiasm so that they por-
tray their roles with a sincerity and
spontaneity seldom seen on the
screen. The uniformly meritorious
acting of the leading members of the
cast—Constance Bennett, Myrtle
Stedman, Esther Ralston, George Ir-
ving and Edward Peil, Jr.—is one of
the outstanding features of the pic-
ture.
In the final analysis, "The Goose
Hangs High" deserves a blue ribbon
award not alone for its excellent en-
tertainment, but for its sympathetic
treatment of a phase of American
life that is, at the present moment,
looming large in the public con-
sciousness.

Veteran Stage and Screen Player in Paramount Film

Of the quintet of featured players
who portray the leading roles in
James Cruze's latest Paramount pro-
duction, "The Goose Hangs High,"
particular interest attaches to George
Irving, veteran stage and screen ac-
tor.

A native of New York where he
was educated at the City College,
Irving succumbed early in life to the
lure of the footlights. He has been
in the theatrical business contin-
uously since 1897, although his screen
career dates back only to 1913.

His stage repertoire included such
sterling successes as "The Little Min-
ister," "The Servant in the House,"
"Jimmy Valentine" and others. Like
so many of his actor-brethren, Ir-
ving spent several years in stock where
he acquired valuable experience and
training.

His first Paramount appearance
was in the Zane Grey production,
"The Wanderer of the Wasteland,"
in which he scored a distinct per-
sonal triumph in a very difficult role.
Paradoxical as it may sound, his
early training in motion pictures was
obtained through directing, and in
this capacity he served most of the
large producing organizations.

In "The Goose Hangs High," Ir-
ving portrays a typical American
father whose efforts to feed, clothe
and educate a family on his meagre
salary involve considerable sacrifice
and self-denial. His role in this
photoplay is a particularly congenial
one, and Irving does some very effec-
tive work.

Other acting honors fall to the lot
of Myrtle Stedman, Constance Ben-
nett, Edward Peil, Jr., and Esther
Ralston.

Cinema Version of Play Is Directorial Triumph

Another phase of the curiously all-
embracing understanding of James
Cruze, "The Covered Wagon" direc-
tor, is revealed in "The Goose Hangs
High," which he has just completed
for Paramount. It is a picturization
of the well known stage play by
Lewis Beach. Walter Woods and
Anthony Coldewey collaborated on
the screen adaptation.

"A timely story and a tender
charming one."

That is the unanimous verdict of
those privileged few who previewed
the film prior to its general release.
The plot revolves around the Christ-
mas-time home-coming of a small-
town American family in which par-
ents and children find themselves at
cross purposes, but when disaster
threatens the children prove loyal.

The picture has moments of in-
tense pathos, and reactions in which
there are, literally, tears of joy. It
proves more fully Cruze's tremendous
knowledge of that abstract thing
called human nature.

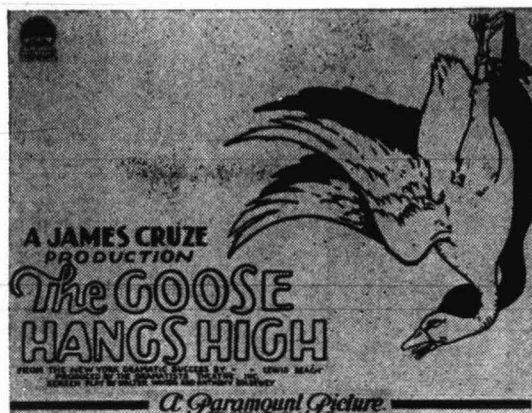
What is certain to impress the
average picture-goer is the utter ab-
sence of the usual movie banalities.
The story develops naturally and
logically; there is no straining after
effect and the characters act like
human beings. From start to finish,
the screen play is chock-full of those
homey incidents familiar to all.

As usual, Cruze has assembled a
grade-A cast of capable players whose
acting, individually and collectively,
is worthy of the highest praise. Those
featured are Constance Bennett,
Myrtle Stedman, Esther Ralston,
George Irving and Edward Peil, Jr.



A James Cruze Production PARAMOUNT PAPER THEATRE

"If It's Worth Running"



SET OF EIGHT COLORED LOBBY CARDS

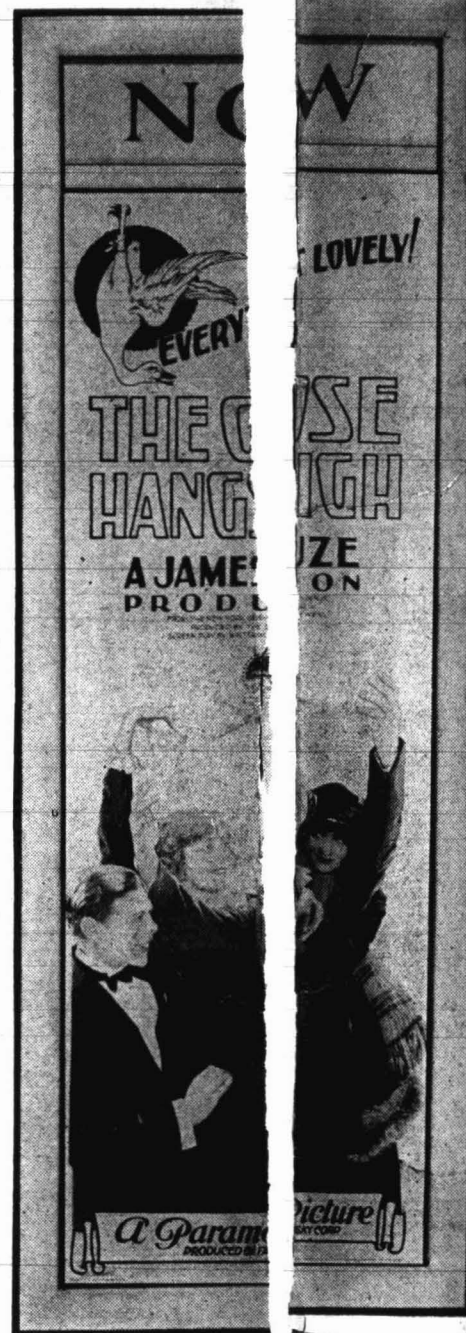
Price List for Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

NOTE:—Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

| For Outdoor Advertising | | Supplementary (Two Column) (Adv. Only)... | |
|-------------------------------------|-------|--|------|
| POSTERS | | Three Column | .15 |
| One Sheet (1A and 1B)..... | \$.15 | Four Column (Adv. Only)..... | .25 |
| Three Sheet (3A and 3B)..... | .45 | FOR GENERAL EXPLOITATION | |
| Six Sheet (6A)..... | .75 | GILT-EDGED FRAMES, (Size 17 x 43 in.)... | 1.50 |
| Twenty-four Sheet (24A)..... | 2.40 | Insert Cards (14 x 36 in. to fit above)..... | .25 |
| 3' x 10' Banner..... | 2.00 | 22 x 28 Gilt Frames..... | 1.50 |
| PHOTOS FOR YOUR LOBBY | | Heralds, per thousand..... | 3.00 |
| 22 x 28 (Colored)..... | .40 | Cross Word Puzzle Books, Each..... | .08 |
| 11 x 14 Set of Eight (Colored)..... | .60 | Window Card..... | .07 |
| For Newspaper Ads | | Announcement Slide..... | .15 |
| ADVERTISING CUTS | | Publicity Photos, Each..... | .10 |
| Two Column..... | .65 | Trailers—National Screen Service | |
| Supplementary (Two Column)..... | .25 | 126 W. 46th St., New York City | |
| MATS, ADVERTISING, PRODUCTION, ETC. | | 845 So. Wabash Ave., Chicago, Ill. | |
| One Column..... | .05 | 917 So. Olive Street, Los Angeles, Cal. | |
| Two Column..... | \$.10 | | |

Press Books and Music Cues are gratis.

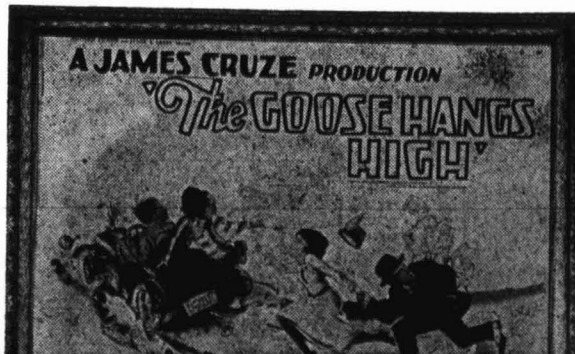
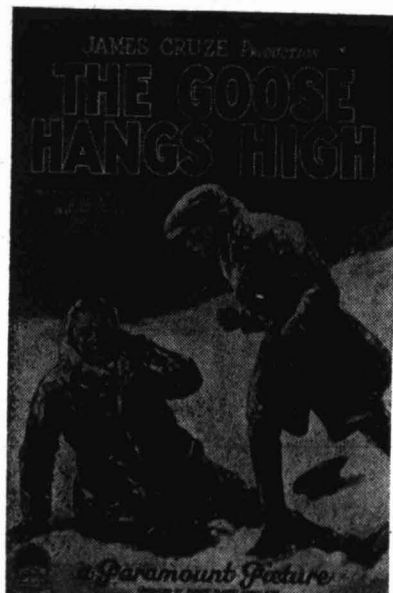


Colored Lobby Card

CROSS PUZZLE

A book of forty crossword puzzles, each one by a Famous Forty" picture exploitation possible per book. Samples

"Second limited Only 8c exchange.

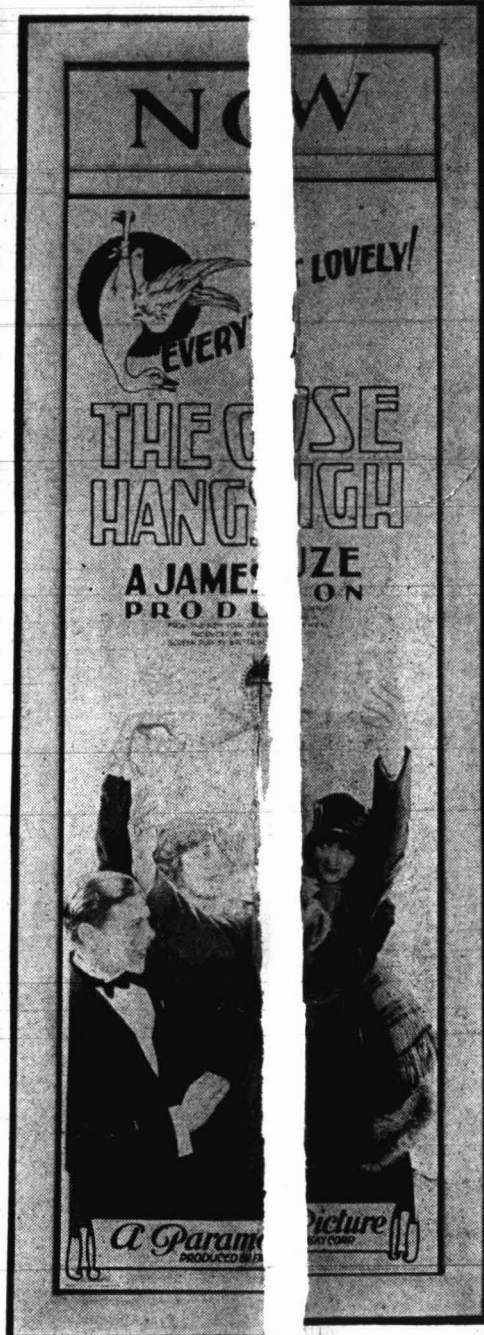


Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



Production "The Goose Hangs High" PER THAT PACKS THE PUNCH

North Running "Worth Advertising"



Colored In

CROSS PUZZLE

A book of forty cl
puzzles, each one ba
Famous Forty" pi
exploitation possib
per book. Sample

"Second
limited
Only 8c
exchange.



Catchy Ad Copy

Everything is lovely and the goose hangs high.

You're sick of pictures about flappers. Now see the other side of America's young people.

Are your parents your best friends or just your severest critics? See "The Goose Hangs High."

Come and be sure and bring your parents.

Are parents people? See "The Goose Hangs High."

For young people and for anybody who was ever young.

The Goose Hangs High is the voice of young America speaking.

The story of a man who lost his money and found his children's hearts.

Parents! If you are worried about "these modern young people," see "The Goose Hangs High."

Children! You will love your parents more after you see "The Goose Hangs High."



Window Card

Put the picture over the top by
putting posters over the town.
Here are real business-getters!





SET OF EIGHT COLORED LOBBY CARDS

Price List for Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

NOTE:—Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

| For Outdoor Advertising POSTERS | | Supplementary (Two Column) (Adv. Only)... | |
|-------------------------------------|--------|--|------|
| One Sheet (1A and 1B)..... | \$.15 | Three Column | .15 |
| Three Sheet (3A and 3B)..... | .45 | Four Column (Adv. Only)..... | .25 |
| Six Sheet (6A)..... | .75 | FOR GENERAL EXPLOITATION | |
| Twenty-four Sheet (24A)..... | 2.40 | GILT-EDGED FRAMES, (Size 17 x 43 in.)... | 1.50 |
| 3' x 10' Banner | 2.00 | Insert Cards (14 x 36 in. to fit above)..... | .25 |
| PHOTOS FOR YOUR LOBBY | | 22 x 28 Gilt Frames | 1.50 |
| 22 x 28 (Colored)..... | .40 | Heralds, per thousand..... | 3.00 |
| 11 x 14 Set of Eight (Colored)..... | .60 | Cross Word Puzzle Books, Each..... | .08 |
| For Newspaper Ads ADVERTISING CUTS | | Window Card | .07 |
| Two Column | .65 | Announcement Slide | .15 |
| Supplementary (Two Column)..... | .25 | Publicity Photos, Each..... | .10 |
| MATS, ADVERTISING, PRODUCTION, ETC. | | Trailers—National Screen Service | |
| One Column | .05 | 126 W. 46th St., New York City | |
| Two Column | .10 | 845 So. Wabash Ave., Chicago, Ill. | |
| | | 917 So. Olive Street, Los Angeles, Cal. | |

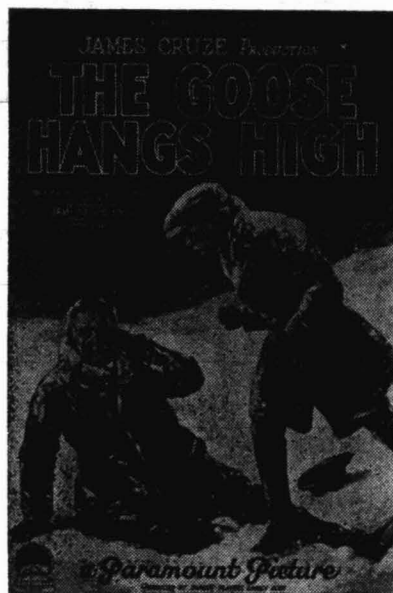
Press Books and Music Cues are gratis.

Colored Lobby

CROSS PUZZLE

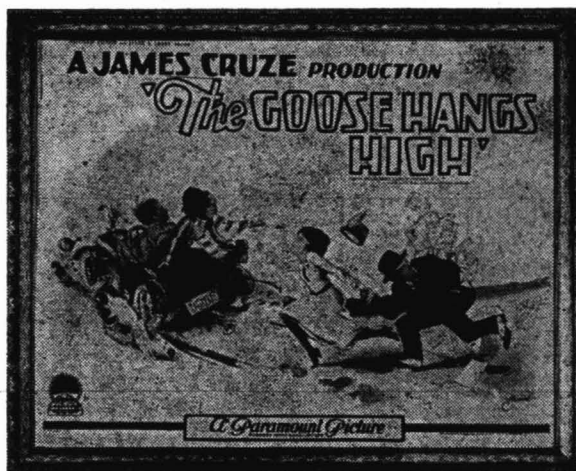
A book of forty of puzzles, each one by Famous Forty" picture exploitation possible per book. Samples

"Seco
hlimi
Only
char



One Sheet Poster 1A

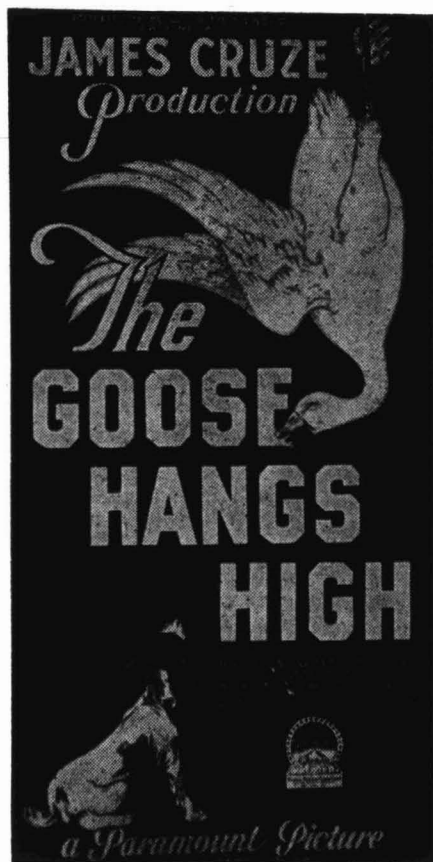
Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



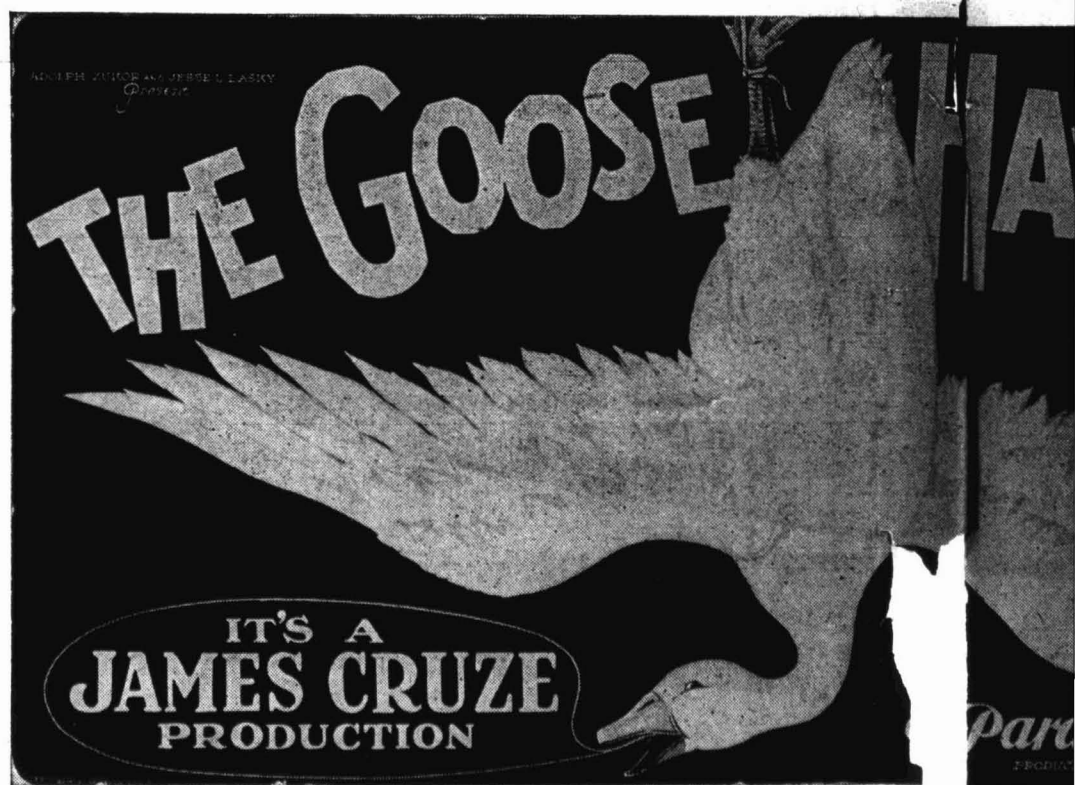
Colored Lobby Card (22" x 28")



Six Sheet Poster 6A



Three Sheet Poster 3A



Twenty-four Sheet F r 24A



Colored In

CROSS PUZZLE

A book of forty cl
puzzles, each one b
Famous Forty" pi
exploitation possib
per book. Samples

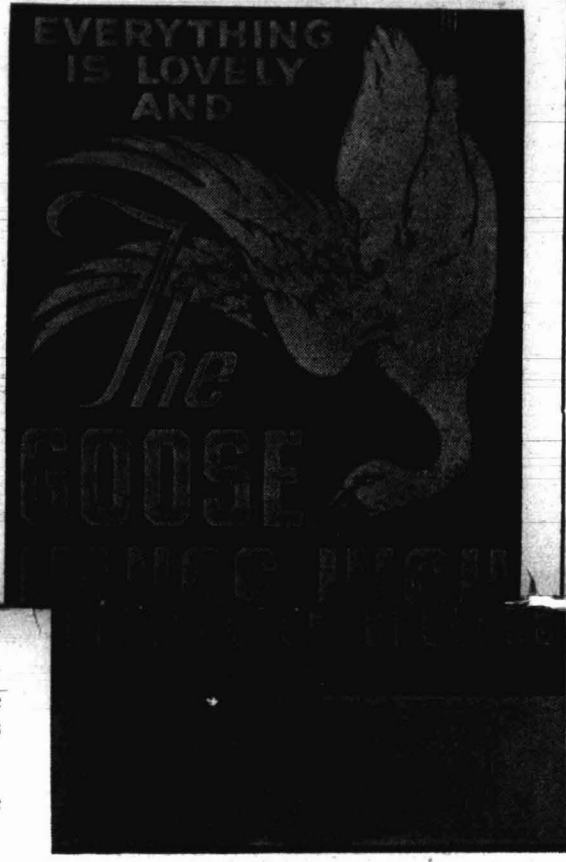


Catchy Ad Copy

Everything is lovely and the goose hangs high.
You're sick of pictures about flappers. Now
see the other side of America's young people.
Are your parents your best friends or just
your severest critics? See "The Goose Hangs
High."
Come and be sure and bring your parents.
Are parents people? See "The Goose Hangs
High."
For young people and for anybody who was
ever young.
The Goose Hangs High is the voice of young
America speaking.

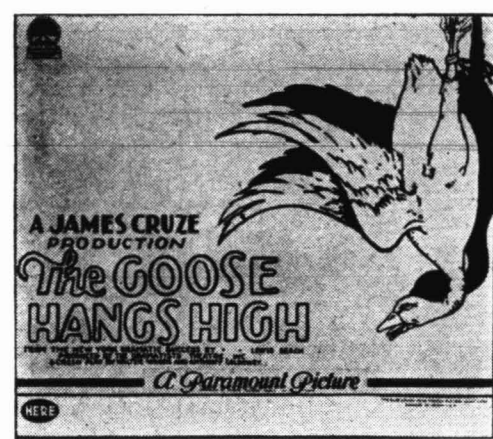
"Second
limited
Only 8c
change.

The story of a man who lost his money and
found his children's hearts.
Parents! If you are worried about "these
modern young people," see "The Goose Hangs
High."
Children! You will love your parents more
after you see "The Goose Hangs High."



Window Card

Put the picture over the top by
putting posters over the town.
Here are real business-getters!

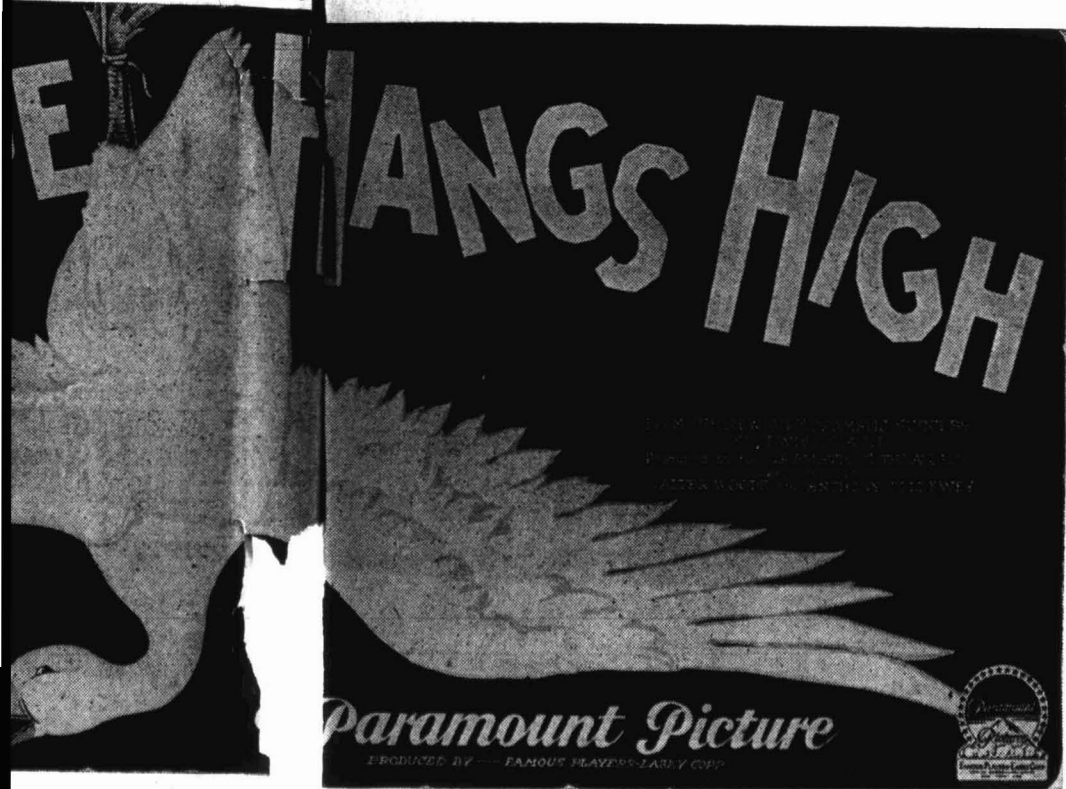


Announcement Slide



One Sheet Poster 1B

Six Sheet Poster 6A



Twenty-four Sheet F r 24A



Three Sheet Poster 3B

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress